There was a curious exhibition of song at the Metropolitan Opera House on Tuesday night and another on Wednesday evening. On the former occasion that striking person Mary Garden perambulated through the mendacious "he of Melisande in Claude Debussy's setting of Maeterlinck's singular story would have moving power. of feminine deprayity. On the followig evening Geraldine Farrar, the darling of the youthful generation of operasome, appeared as the flaming Roman

There need be no eagerness at this moment to discuss the impersonation of these two characters except in so far sait appears to be necessary to lay emphasis once more on the truth that singers phasis once more on the truth that singers your attention from that fact by a camust "act" first of all with their delivery

Farrar for once contented herself with of view. singing, pure and simple. When she does this she permits the best qualities the readers of this part of THE SUN that of her voice to be heard, and if she would there is a radical difference between the ful young woman gifted with robust vocal organs and strong lungs.

This same thing occurred after a pergreat care and unusual finish. So the that is incontestably their business. next time they threw art to the dogs and screeched at the top of their lungs, with times after their big scene.

plause. For example, the present writer sande" at the Metropolitan Opera House the chorus as the chorus are of great dim brought from La Scala. Even the chorus and orchestra had been transported to London and Faccio conducted the per-

formance. failing enthusiasm and his impersona- thoven. tion of Otello, made by the potency of Indeed the opinion has been publicly Verdi's music almost a rival to that of There was plenty of applause. But where, deaf old man, who could not hear his There was plenty of applause. But where, gentle reader, think you occurred the greatest outburst of the evening? After Victor Maurel's delivery of the story of Strange it is to read such comment in the programme, which has been collated with the same taste as Isadora Duncan's famous rendition of Gluck's "lobigenta". The numbers will really know what he was writing. How the last as Isadora Duncan's famous rendition of Gluck's "lobigenta". The numbers will really know what he was writing. How the last of the programme, which has been collated within the same taste as Isadora Duncan's famous rendition of Gluck's "lobigenta". The numbers will really know what he was writing. How the same taste as Isadora Duncan's famous rendition of Gluck's "lobigenta" in the same taste as Isadora Duncan's famous rendition of Gluck's "lobigenta". it, almost sotto voce and with marvellous by intimate art quite as swiftly and surely se by Fourth of July methods

trumpet tone is absolutely necessary. iam Teil" without i.? But "William Tell" is unknown to the operagoers of this much sonority? But the times when the trumpet tones are needed are very few

Geraidine Farrar has a very beautiful natural voice, but she has never massions as intimating that she does not intend to make any attempt to learn it. this of Miss Farrar. What she probably said was that since audiences applaud tainly worth quoting: her more for shricking than for singing she sees no reason why she should try to

sing. The answer is "Furtiva lagrima" as sung by Enrico Caruso, or "Voi che sapete," as formerly sung in Salzburg by Geraldine Farrar. Neither was an expure vocal excellence and both con-

formers are barely acquainted with the And night beckons him. His day is done alphabet of the actor's art. Most of what eccentricity

The opera singer must act chiefly with discredited by a Wagnerite of deepest the voice. In the "legitimate" drama, dye as the actors call it, the reading of the at precisely the right spot must be utterly

idealism reigns. Action which seeks to losing side reproduce the commonplaces of every-

The lines are to be read in expressive watch Mary Garden in the role? melodic curves designed by a master who this is the bottom and the top of his acting. If he should stand perfectly still and yet cannot be attained. do this adequately his impersonation

But usually the singer, perfectly aware of the fact that he cannot do this, rushes madly about the stage, does innumerable things and thus easily befools the untinking into supposing that he is acting. It reminds one of what Dr. Parry rethinking into supposing that he is acting. It reminds one of what Dr. Parry rethe title role. Others in the cast will be Miss. Soomer, Reiss.

"Siegfried." the third of the alternoon season (yellow) and the Brunnat the Metropolitan Opera House. The Brunnthinking into supposing that he is acting.

It reminds one of what Dr. Parry rethough a laternoon supposing the distribution of the alternoon season (yellow).

"Romeo and Juliet" Symphony. Berlioz

"Romeo and Juliet" Symphony. Berlioz

Homer and Aiten and Messrs. Soomer, Reiss.

"Romeo and Maidens Pour Libations on the Tomb

of Avamenmon, The Furles" to Massene

lo sing, and that the way for him to be dramatic is by the eloquent interpretation of the music. Otherwise why have vocal parts in the operas at all? Of course some people tell us that operas are written merely for the display of exceptional voices, and a large part of the music. The Saturday evening opera will be exceptional voices, and a large part of Martin and Scottl.

In this in three movements. Alexander Sassilavsky, the second concertmeister of the orders concertment of the afternoon, playing the herself. Otherwise she and her soulpfor lover must die. Chausson's "Foem." The programme also in cludes the overture to "Der Freischütz" and Messrs. Smirnoit and Amato. "Alda" will be done at the Saturday matinee, with Miss Farrar and Mr. Jad' lowker and the rezular cast. "Traviata" is the Friday night's opera, with Miss Farrar and Mr. Jad' lowker and the rezular cast. "Traviata" is the Friday night's opera, with Miss Farrar and Mr. Jad' lowker and the rezular cast. "Traviata" is the Friday night's opera, with Miss Farrar and Mr. Jad' lowker and the rezular cast. "Traviata" is the Friday night's opera, with Miss Farrar and Mr. Jad' lowker and the rezular cast. "Traviata" is the Friday night's opera, with Miss Farrar and Mr. Jad' lowker and the rezular cast. "Traviata" is the Friday night's opera, with Miss Farrar and Mr. Jad' lowker and the rezular cast. "Traviata" is the Friday night's opera, with Miss Farrar and Mr. Jad' lowker and the rezular cast. "Traviata" is the Friday night's opera, with Miss Farrar and Mr. Jad' lowker and the rezular cast. "Traviata" is the Chausson's "Toem." The programme also in cludes the overture to "Der Freischütz" and Tschakowsky's suite "Mozartiana," one of the fludes the overture to "Der Freischütz" and Tschakowsky's suite "Mozartiana," one of the display of Miraviar is displayed to the afternoon, playing that the Alix lifts the hammer to demol-lavsky, the second concertmeister of the ories. Traviata" is the Chausson's "Toem." The programme also in the dead. When the statue is a THE SUN'S listener sits about half way tion of the music. Otherwise why have back in the orchestral stalls. He heard vocal parts in the operas at all? Of all the tones of Miss Farrar's voice, and course some people tell us that operas they sounded unusually smooth, sweet are written merely for the display of and well sustained. There was no scream-exceptional voices, and a large part of ing to split the ears of groundlings. Miss the public regards them from this point Martin and Scotti.

But it has probably been suspected by persist in doing it she would before long tweedledum of the general public and the awaken her public to the knowledge tweedledee of the real music lover. It is that she is something else than a beauti- pretty hard for the music lover to make his influence felt in an opera house which But the fact remains that when THE
SUN'S listener heard the conversation of
certain amateurs between the acts he
learned that the conclusion to which they
had come from hearing Miss Farrar sing
instead of shout was that she was losing
her voice.

The initial concert of the MacDowell Chorus
gurt Schindler conductor, will be given on Friday
in the plantage of the Philharmonic
Orchestra and of the following five the plantage of the Philharmonic
Orchestra and of the following five the plantage of the Philharmonic
Orchestra and of the following five the plantage of the Philharmonic
Orchestra and of the following five the plantage of the Philharmonic
Orchestra and of the following five the plantage of the Philharmonic
Orchestra and of the following five the plantage of the plan something of which high achievement may be demanded. And he will equally formance of "Manon," in which Miss continue to demand that singers shall Farrar and Mr. Caruso both sang with act first of all with their voices, since

On Tuesday evening two musical perthe result that they were called out eight formances of some importance took place within 250 feet of one another. One A little observation might enlighten all was the previously mentioned represensingers as to the value of this kind of ap- tation of Mr. Debussy's "Peliéas et Mélisat in the Lyceum Theatre, London, on and the other was the concert of the the occasion of the first performance Kneisel Quartet at Mendelssohn Hall. mere of Verdi's "Otello." All the original Without doubt a vast majority of the est except the Desdemona had been people of this town would pronounce the opinion that the delivery of Mary Garden's impersonation of the anymic Maeterlinck woman was of greater significance than the Kneisel men's playing Tamagno's clarion tones excited un- of the C sharp minor quartet of Bee-

expressed that it is a footish waste of Salvini, moved the audience profoundly. time to play the feeble last quartets of a Cassio's dream given, as he always gave these enughtened days. Surely any one of the scene in Hades where Orpheus pleads for the agner's can turn to the pages of Richard miscellaneous audience may be reached stupendous originality and boldness, a the dance and pantomime of Isadora Duncan. musician who propelled harmony far for-What would become of the crio in "Will- this piece of music written for four instru-

He remarks that he can invent comgeneration. What would become of the ments on the quartet in the seclusion of finale of the second act of "Aida" without his study, a thing "which we scarce could do when listening to it, as we then are forced to seave behind all cut and dry indeed as compared with those in which comparisons and give ourselves entirely the man who conceived "Tristan und Isolde."

He deciares that the opening adagio tered the elements of vocal technic. She is the saddest thing ever said in notes, has much to learn about tone production. and asserts that "it is like a penitential She has been reported on several occa- prayer, a communing with God in the firm belief of the Eternal Goodness." It is not necessary to follow the emotional THE SUN'S listener declines to believe essay of Wagner on this quartet through all its phases. But these words are cer-

"He looks on life and seems to ponder (short adagio) how to set about the tune for life itself to dance to; a brief but gloomy brooding, as if the master were ample of perfection, but both had much and strikes the strings into a dance, the like whereof the world had never heard quered audiences by sheer force of beauty (allegro finale). "Tis the dance of the tone, finish of phrase and expressive whole world itself: wild joy, the wail In regard to the matter of acting on flickers, thunders growl, and above it the operatic stage a word or two may be the stupendous fiddler, who bans and said. Running about the stage, waving bends it all, who leads it haughtily from arms, making faces and throwing the whirlwind into whirlpool to the brink around do not constitute accing. of the abyss he smiles at himself, for to The plain fact is that most operatic per- him the sorcery was the merest play.

These are flery words of comment, they do is purely conventional and when the blazing tribute of a mighty musician. they essay to introduce new "business" who saw no shame in bowing before the for its own sake they merely fall into shrine of his majestic predecessor. And we have to live till 1911 to find these words

Wagner's imaginative words are well lines is the most important part of the worth reprinting just at this time. There actor's trade. In Shakespeare, for ex- is only one danger in doing it, namely, ample, a performance of "Hamlet" which the suggestions which they offer about does not include elegance of diction, the dance. The first thing we all know respect for the poetic contours of the Isidora Duncan will have the quartet phrases, rich and varied coloring of the orchestrated and she will dance it in tone to meet the multitude of emotional Carnegie Hall. Can prayers or tears changes and finally a plan for every long move Walter Damrosch? If so, let us Cornella lider Possart, the Berlin planiste daugh speech which shall put the vocal climax weep and beseech him that when the dancer approaches him with such a proposition he shall become the stern In the entire field of the poetic drama Cato of Beethoven and cross over to the

Meanwhile let us indulge in mild wonder day life is utterly out of place. Pose, as to what immortal composer will be gramme made up of planeforte compositions, operate arias and orchestral numbers. Mme possart will play the lephinstein D minor and the possart will play the lephinstein D minor and the possart will play the lephinstein D minor and the possart will play the lephinstein D minor and the possart will play the lephinstein D minor and the possart will play the lephinstein D minor and the possart will play the lephinstein D minor and the possart will play the lephinstein D minor and the possart will play the lephinstein D minor and the possart will play the lephinstein D minor and the possart will play the lephinstein D minor and the possart will play the lephinstein D minor and the possart will play the lephinstein D minor and the possart will play the lephinstein D minor and the possart will play the lephinstein D minor and the possart will play the lephinstein D minor and the lephinstein D minor planned to dwell in the realm of poetic subject of the deathless inspirations of imagination as to the manner born. So "Pelléas et Mélisande." To be sure comtoo the "reading" must be designed to posers have said fine things about it. give the utmost vitality and ideal beauty But are these composers going to look to the creations of the poet's imagination. as large fifty years hence as Wagner The figurative speech must not be de- does? There is indeed room for doubt, on the afternoon of March 2. The programme

OPERA ACTING AND SINGING livered as modern conversation would be. It is idealized speech and it must be is a greater lyric dramatist than Wagner, addition to works by other writers.

AN OPERA THAT PARIS LIKES tenor willing to risk an appearance before the excited music lovers, and unless one is soon forthcoming there will be a hiatus in the opera season.

The speech of that form of the number of the numbe The speech of that form of the poetic. hear or see (or whatever one should do) drama called opera is the vocal part. "Pelléas et Mélisando," or do we go to

Who will care for "Mélisande" when Action is Not Necessarily Acting, While must be even more of an idealist than the Mary comes no more to Broadway? These that which is and delight in that which

W. J. HENDERSON.

NOTES OF MUSIC EVENTS.

"Slegfried," the third of the afternoon "Ring" hasis once more or all with their delivery faut few song.

But before considering that let us fament the indisputable fact that the audience which habitually attends the performances at the Metropolitian places many obstacles in the way of improvement in singing. On Wednesday evening Miss Farrar, for reasons perhaps known to herself, sang the first act of Tossac without once endeavoring to force her upper tones beyond their natural power. The result was that her delivery force her upper tones beyond their natural power. The result was that her delivery formed act was pitched on a lower through the same of the dialogue episades in the way pitched on a lower through the same of the dialogue episades in the way in the first act of the same of the dialogue episades in the first act of force her upper tones beyond their natural power. The result was that her delivery make the dialogue episades in the first act of farmatic soprano. The mother than the dialogue episades in the first act of the dialogue episades in the dialogue episades in the first act of force her upper tones beyond their natural power. The result was that her delivery the dialogue episades in the first act of first act of the dialogue episades in the first power to the variety of more than one celevation powers and the first power to the variety of more than one celevation powers and the first power to the variety of more than one celevation powers and the first powers and diagnate was an extract the first act of first powers the first power to the variety of the first powers to the variety of the first powers the first power to the variety of the first powers the first power to the variety of the first powers to the variety of the first powers to the variety of more than one celevation powers and diagnate was an extract the power of the first power to the cast which of the powers of the first power to the variety of the first power to the variety of the first powers to the variety of the first power to the variety of the first power to the variety artistic admiration for Miss Farrar.

elected to make the instrumental portion of the performance much louder than it had ever been before.

The Sun's listener sits about half way

consists of a single act, which is, however, com-plete in itself, like the two movements of Schu-bert's immortal "Unfinished Symphony," and story is founded on a ballad by Goethe, "The Bride of Corinth," and the scene is laid in ancient Greece. This work will make large demands upon

with Walter Damrosch and the New York Sym-phony Orchestra tekes place at Carnegle Hall, Wednesday afternoon, will dance for the first time In America, the Bach suite in D. and on the second half of the programme which is devoted to Wag-ner, will be excerpts from "Parsifal," "Tann-hauser" and "Meistersinger." Miss Duncan-second appearance is announced for the afterhall, when she will dance another new programme, which includes a symphony by Mozart and excepts from Gluck's opera "Orpheus." Twenty-seven numbers from this opera will form the bulk of the programme, which has been collated with and the exquisite dance of the "Blessed Spirits."

To emphasize the success of its Brooklyr ern orchestral composition, thought about lafternoon in the Brooklyn Academy of Music David Bispham will be the soloist, singing Sachs's monologue from "Die Meistersinger" and "The programme includes Tschalkowsky's Sym- February 25, in Mendelssohn Hall. Reger's suite. phony Pathetique, Weber's Oberon overture, Listz's symphonic poem, "Les Preludes," and the introduction to act III. of 'Die Meistersinger." In Carnegle Hall on Tuesday evening and Friday afternoon the second "cycle within the regular series," including five national programmes will begin with an English-American programme to the direct revelation from another will begin with an English American programme to the prime requisite of operatic song is to the direct revelation from another will begin with an English American programme world." Rather strong words those from and Mme. Kirkby Lunn, the English contraine beautiful, rich, soft and penetrating the man who conceived "Tristan und soloist. Mme. Lunn, who for several years has been leading contraits of Covent Garden who is well remembered for her singing at the Metropolitan, will offer three of Eigar's "Sea Metropolitan, will offer three of Elgar's "Sea Pictures"—"in Haven," "Sabbath Morning at Sea" and "Where Corals Lie." England will be further represented by Stanford's Irish symphony. Stanford, who was knighted by Ring Edward in 1601, is known here by various symphonic works, although his Irish symphony has not been heard for several seasons. It was first produced by Elchter at the London Philharmonic concerts and by Hans von Bullow in Berlin. It is Gerille in spirit, based in part of all It is Gaelic in spirit, based in part on old Irish folksongs. American composers repre-sented on this Philinarmonic programme are Chadwick, Loeffer, Hadley and MacDowell. Chadwick's overture of "Melpomene" enjoys th plunged in his soul's profoundest dream.
One glance has shown him the inner
essence of the world again; he wakes

1,000 prize offered by the National Federation of Musical Clubs. Loeffler's orchestral fantasi "The Devil's Vilanelle," has been selected for this programme, while MacDowell's "March of the Saracens" will be the concluding number. Other programmes of the cycle include an Italian of pain, love's transport, utmost bliss, programme, with Ernesto Consolo, soloist; a grief, frenzy, riot suffering; the lightning living composers programme, with Maud Powell.

Following is the programme	which Mean
Johanna Gadski will sing on Tuesd	day afternoon
In Carnegle Hall.	and alternoon
Litanel	
Stille Thränen Wenn Ich Früh in Den Garten Geh	
Wenn Ich Friih in Den Garten Geh	
Der Arme Peter Cycle Die Lotosblume	enumann
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Frühlingsgedraenge	
For Musik	
Fir Musik The Churchyard When I Walk in the Woods	Franz
pringtime and Love !	
Feldeinsamkelt	
The Message.	Brahms
Im Treibhaus (by request)	
Zuelgnung	
Ein Schwap	
The Little Gray Dove	
One Gave Me a Rose	
Dearest	S. Homer
Eestasy V	. M. Rummel

ter of the distinguished German actor, Gustav Possart, and Hans Elleason, tenor of the Wies-baden Opera House, will take place in Carnogle Hall, Wednesday evening, February 22, Wash ngton's Birthday. Ineton's Birthday. These artists will have the cooperation of the Voice Symphony Orchestra, Arnold Voice, conductor, in a miscellaneous pro-Possart will play the Rubinstein D minor con-certo and Mr. Ellenson will sing Florestan's Arta and Liebeslied from "Die Walkfire" and Loben grin's narrative.

Ferruccio Busoni will give his first Brooklyn piano recital in the Academy of Music, Brooklyn.

be the offering at the fourth symphony concert for young people next Saturday afternoon in Carnegle Hall. After two concerts of varied and unique character next Saturday's programme will revert to the general plan of the season, the illustration of the musical development of the Interpretation in Operatic Song Always Should Be—A Few Remarks by
Wagner on a Quartet by Beethoven.
There was a curious exhibition of song
the Metropolitan Opera House on and seek to communicate to his hearers despite eager proclamations of their the emotional significance of the text the emotional significance of the text through the medium of the song. And quarters noted for dissatisfaction with playing Saint-Sacns's "Serenade." a trio for playing saint-Sa follows Rokoczy March

"Damnation of Faust" Processional of the Fligrims

Even Song
"Harold' Symphony
"to plane, vie Serenade, trio for plano, violin, violoncello

mnon, "The Furles"

"Henry VIII." .. Saint Säens

A joint concert will be given in Mendelssohn cause of their relief.

The fifth and last subscription concert of the

Mr. Siezak will sing two groups of German iteder by Schubert, Brahms. Bubinstein and Bichard Strauss at to night's "opera concert. Edouard Dethier, the French violinist, will play Vieuxtemps's D minor concert and Saint-Saéas's "Rondo Capriceloso." Other artists taking part will be Mmc. Rappold, Miss Lillia Snelling, Miss Inga Oerner and Messrs. Dish Gilly and Leon Rothler.

The fifth and last subscription concert of the Russian Symphony Orchestra, Modest Altschuler conductor, takes place in Carnegie Hail near tending the programme of the Chenal, who has passed over to the Opéra, sang the rôle of Alix. The music is said to be a species of modern Meyerbeerian composite. Even Debussy and Puccini are represented in the tonal mosaic.

The initial concert of the MacDowell Chorus Mmc Nina Limitrieff, sopranoi.

The initial concert of the MacDowell Chorus Mmc Lealia Joel Hulse, contraito: N. Coster. Schindler has arranged a programme of unusual will appear as first and second solists, respectinterest, consisting entirely of French and Russian tively. The other numbers on the programme Schindler has a transfed a programme of unusual titles, consisting entirely of freuch and Russian tively. The other numbers on the programme music. The main feature of the concert will be the first performance in this country of "Briseis." In the fragment of the Crusaders for the consists of a single act, which is, however, complete in itself, like the two movements of Schuplete in itself, like the two movemen

Greece. This work will make large demands upon the soloists and also upon the musicianship of be given in Mendelssohn Hall on Saturday after at 230 o'clock. Following the works of German, French and Italian masters of the claylchord and the polyphonic for which were heard at the first concert, totowski will play at the coming concert ompositions by the masters of the classical sonata, with the following programme Andante in F minor

Rendo in A minor. Sonata in A major. Sonata in C minor, op. 111. Sonata in F minor, op. 57

Friday afternoon, March 3, Mme. Frances Mda. appear in them. Lucien Lambert's bailet has secured a number of noveltles. Ten of her based on a Russian subject, a revival of selections have not yet been heard in New York This appearance will be Mme. Alda's first metro

soprano who has recently returned to America after two years in Europe where she won favorabe mment as soloist at choral concerts in Vienna continuous of shading. It was the triumph book on Beethoven and ascertain what if the trangult and noble muste of Gluck seems to lend itself with particular appropriateness to afternoon. February 23. The programme for the third and last concer-

of the Flonzaley Quartet in Mendelssohn Hall on Tuesday evening, February 21, will include ward along the path of progress and who
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> op. 93, will be heard for the first time, while other Faure's sonata in A major. At the Voice Symphony Orchestra's concert in Carnegie Hall this afternoon the following programme will be given, with Alexander Heine-

mann as the singer: Symphony No. 5. B flat major. Ballade, "Archibald Douglas"... "The Domain of Hurakan"... Group of Songs Ballet suite, "The Sleeping Beauty" Tschaikowsky

Mischa Elman will give another violin recital in Carnegle Hall on February 13 at 2:50 P. M. The programme will include the Kreutzer Sonata, the Devil's Trill" and Paganini's D major concerto

Cesar Franck's celebrated choral work, "The Beatitudes," will be sung on Tuesday evening, February 28, by the Oratorio Society under Dr. Frank Damrosch at Carnegie Hall, together with Camille Saint Safns's setting of Psaim CL., opus 127. Both compositions are new to the Oratorio Society's lists. The Saint Saens Psalm a late work of the doyen of French composers, die "The Beatlindes," though dating from 1879 and ranked by many as the masterpiece of Cesar Franck, has had no public hearing in New rk in the English language.

## GONE TO THE SCRAP HEAP. A Few Pet Traditions That Have Been Proved False.

This is a hard winter for traditions. for institutions, for ancient landmarks. says a writer in Success. It is an idle and profitless day in which some antique theory is not exploded, some illusion shattered. Here are a few of the fatalities of the month:

Cheese is not indigestible. It was acquitted of this charge by the Department of Agriculture after a year's careful experiment in which the subject was confined in a sort of cage and fed on cheese. A bulletin is to be issued upon cheese as a substitute for meat.

There is no such thing as catching cold. Brady, who writes on the subject the Medical Record, does not deny existence of colds, but maintains that they come not from cold air and draughts, but from excessive heat, bad ventilation, unhygienic clothing and diet. The reader who is careful of his The iconoclasts do not stop here. O One The iconoclasts do not stop here. One of them claims that whiskers are no longer a prominent Kansas crop and displays Gov. Stubbs, Victor Murdock, William Allen White, Walt Mason and old Ed Howe as exhibits; the campaign eigar is obsolete, says another, showing that \$679.74 was the total eigar bill in a recent company of the campaign of the campaign of the campaign in a recent company. campaign in a great and pros State, while a third shows that barrows ar going out of style.

# Rattlesnakes Appear Early.

Casper correspondence Denver Republican.

The unusually warm weather throughout central Wyoming the last few weeks has aused large numbers of rattlesnakes to leave their dens and many have been killed by ranchmen and others. Not in the recol-lection of the oldest inhabitants have rattlesnakes appeared so early in the year.

"LE MIRACLE" GIVEN WITH

MME. CHENAL AS ALIX. Wagner Festival in Brussels Massenet's Newest Operatic Work-Challapin on Strike Siegfried Wagner's Eighth

Opera Stern Ordeal for the Tenors.

There is one thing in the new opera, 'Le Miracle," by George Hue, recently sung at the Opera in Paris, which promises a certain degree of popularity for the work on the banks of the Seine. The heroine is a courtesan of the same type as Thais. She is supposed to live in Burgundy during the fifteenth century and when the Condittore suddenly retire from a besieged town which was about to fall before them the miracle is naturally attributed to St. Agnes. So they propose to erect a statue to her. It happens, however, that the soldiers withdrew because their captain ordered them to, after Alix, the most notorious woman in the town, had persuaded him to do so But the citizens were not aware of the

be called "Vesta" and will first be sung at Monte Carlo. The public of the French capital is faithful to the fluent, graceful muse of the most popular of French composers, and his "Don Quichotte," as the French title of the Cervantes opera is written, is one of the musical sensations of the year in Paris. Theodor Chaliapin did not go to Paris to sing the rôle, which went to a much less famous singer in M. Marcoux, the French basso.

Lucien Fugere, formerly of the Opéra Comique, took part in the representation which was given at the Lyrique-Gaieté Saint-Saens's opera of vendetta life in Corsic, called "The Ancestor," sung five lowski will years ago in Monte Carlo for the first time, has been produced with success

> based on a Russian subject, a revival of Vincent d'Indy's "Fervaal" and Gabriel Faure's "Penelope," composed in the first place to drape the comprehensive art and physique of Lucienne Breval, are the novelties of the coming year at the Opera. American soprano. Claude Debussy is writing two ballets in collaboration with Gabriel d'Annunzio and is concerned with the history of St. Sebastian. There are to be choruses and several symphonic numbers in the work. which is in four acts and will first be given in Paris in May. Ida Rubinstein. the Russian ballet dancer, will have the rôle of the martyr. "Masques et Ber-gamasques" is to be for Maud Allan, who will dance in it after introducing the work to London. The scene is laid in Venice in the eighteenth century and some of the characters of the comedy of that period appear in the three scenes of the

period appear in the three scenes of the one act.

Lyons is soon to have a first performance of importance. It is there that Claude Terasse's opera made from Rabelais's "Pantagruel" will be sung for the first time. It is a comic opera in six acts, with ten women and four men as its leading characters. This is not the first time that Lyons has shown enterprise in producing peak and injustal works.

lucing new and unusual works.

Paris is to hear Strauss's "The Knight of the Rose" in a series of special per-formances to be given at the Chatelet in June. The Opera is soon to revive Massenet's "Le Cid." which has been out of the repertoire for some years.

Elvira de Hidalgo, who was no more liked in Vienna than in this country. seems to maintain her popularity in Latin countries. She is to be the star of a revival of "La Sonnambula," which will be a feature of the season at Monte Carlo. Saint-Saëns's "Dejanire," written for the festival at Orange, will be sung at Monte Carlo in its operatic form, with Felia Litvinne, whom evidently age cannot wither nor custom stale, in the title rôle.

The Théâtre de la Monnaie, which i

one of the most enterprising operatic theatres in Europe, is to have a Wagner festival during April, which will be sung altogether by artists from German theatres and be conducted by Otto Lohse, who is now at Cologne and among the foremost German operatic conductors. Maud Fay and Edyth Walker are the two Americans who will have leading rôles, while Anton van Rooy, Ernest van Dyck, Heinrich Hensel of Weisbaden and Dr von Bary of Dresden will be among the singers. Irma Tervani, who is the sister of Aino Ackté, and looks as that attractive Scandinavian did in the first years of her stay in this country, will sing the contralto rôles. In addition to a Ring cycle there will be performances of "Lohengrin" and "Tannhäuser."

Marseines is very much in need of a tenor. It is customary there for applicants for the job to sing three times before they are engaged permanently. So far six applicants have appeared and all have been hissed off the stage by this elevated public. One tener found among the objects hurled to the stage a sou piece. He stepped to the footlights and explained that there were still missing 99 francs and 95 centinies, as his extra compensation should be 100 francs for the evening for consenting to appear before such a public as that in Marseilles.

Only tenors with very powerful upper notes need apply. The repertoire of the municipal opera house in Marseilles is composed largely of the Meyerbeer operas and the tenors must be able to trumpet out the high Cs if; they will please there. It has so far been impossible to find any

soon forthcoming there will be a hiatus in the opera season.

"Carmen" is after all the most popular of the French operas, and even in Germany it attains a large number of representations every year. In accordance with a recent vote taken in Paris there come after Bizet's work, "Manon," "Louise," "Lakme" "Werther," "Mignon," "Mireille," "Le Barbier de Seville" and "La Behème."

The personal effects and furniture of

The personal effects and furniture of the late Ambrois Thomas were sold at auction in Paris the other day. In the collection were pictures of Isabey, Flan-drin and Ingres, who were at the Villa the late Medicis with Thomas.

Edyth Walker, who is a most popular member of the company at the Stadt Court Theatre "The Witch," by the Nor-Theater in Hamburg, has just made an wegian playwright Wiers Jenssen. The offer to undertake the management of translation used was by John Wasefield. the house. She will be the partner of Gustave Brecher, the present conductor! cation is accepted, will begin in September next. Will she engage Olivia Fremstad as dramatic soprano?

Matteo Battistini is to give a season of Life." Italian opera in Berlin during the month of April. He will sing "Ernani," "Maria de Rohan" and "Don Giovanni." Arturo comes to his home to tell him that she will be sung by Lucille Lawrence, the for breach of promise. Instead of the of the saint, goes to his atelier Alix appears | American soprano, who has met with young man the dressmaker sees his sissuch success in Italy this winter.

One need turn only to the German news circles of this city. In accordance with zation of her own individuality and place one cablegram the wealthy women of in the world. New York distinguished themselves shock is great when the draperies fall especially in the gifts they made to Signor with the dressmaker, but she merely caruso at Christmas. One sent him a hands him his letters and bids him a calm new uniform to be worn in "Carmen." There is nothing strikingly different

in this costume from that worn by all achieved the miracle and saved him from Don Josés, but the buttons were all made of gold and heavily studded with diaof gold and heavily studded with diamonds, rubies and other precious stones. On every button was also the name of the artist and the date. Another wonderful present was a dagger to be used in the last act of the Bizet opera. It was of platinum with the blade and handle ornamented and engraved with scenes out of the opera in which the figure of the tenor was readily recognizable.

was readily recognizable.

Another report of the same character represented Marcella Sembrich receiving after her song recitals such valuable presents as watches and diamond neck-laces from entirely unknown women, who sent them to the stage concealed in bouquets to be found by the singer with no name or other means of tracing their origin after the concert. This report had at least the foundation that the soprano received many such valuable presents after she celebrated her retirement from

the operatic stage. Strauss's "Elektra," which enjoyed Strauss's "Elektra," which enjoyed greater success in Vienna than in any other city because the Imperial Opera House had not given "Salome" there, has recently failed to attract and has been withdrawn from the répertoire of the court opera house. "Salome" has just been sung in a private opera house

The public conscience is also capable of strange manifestations in Europe. A burgomaster in Laibach, an Austrian town of more than forty thousand inhabitants, recently forbade the children to attend a production of "Tannhäuser" on the ground that it was not proper

and Felia Litvinne were in the original cast.

Andre Messager has just come back from a visit to Russia, where he conducted some concerts and made arrangements to take the whole company from the Paris Opéra to return the visit to the French capital made by the Russian artists two years ago. Only French works will be sung and only French artists will appear in them. Lucien Lambert's hallet

account of the inefficiency of the orchestra and her supporting artists. Bizet's "The grandiose the next. It was a painful study of the deathbed of an egotist.

Miss Lillah McCarthy began her series of matinées at the Court Theatre with "The Witch." Wiers Jensen's study of the deathbed of an egotist.

Miss Lillah McCarthy began her series of matinées at the Court Theatre with "The Witch." Wiers Jensen's study of

Theodor Chaliapin may not interest one is One is one country people, but he never fails on to keep himself before the eye of the one is one country people, but he never fails one is to keep himself before the eye of the one country temperature in Norway. The piece was generally pronounced one of the most powerfully repellant and daring dramas ever seen public. He was appearing in Moscow the on the London stage. "Is the censor other night, and the playing of the orchestra did not accord with his ideas. He left the stage in a fury, retired to his dressing room and there prepared himself to leave the theatre, vowing that he would not sing another note that night. would not sing another note that night.

When the manager made an announcement to the audience a committee of citizens waited on Chaliapin in his dressing room. It was found that he had gone to his hotel, whereupon the committee fol-lowed him there. After a long discussion the basso consented to resume his rôle. The patient audience waited until he resumed his costume and went on with the opera, which lasted until after 10'clock.

### TRAIN WRECKS IN ITALY. Attributed to Poorly Paid Employees-General Strike Threatened.

LONDON, Feb. 1.- In the last few days there have been no fewer than eighteen attempts at train wrecking in various parts of Italy, particularly in the southern provinces, by means of false signals and by placing explosives on the tracks. These are the first results of a campaign of obstruction and sabotage which has begun on the State railroads because of the Government's delay in satisfying the

wages.
Ninety thousand of the lower grade em-bloyees out of a total of 146,000 railroad men conting from 37 to 62 cents a day. Most are getting from 37 to 62 cents a day. Most of these are married men who have large families, and many of them have worked on the State lines from fifteen to thirty

demands of the railroad men for higher

Prime Minister Luzzatti declares that the Government refuses to be coerced, and is resolved to punish severely the authors of such outrages. The railroad men's federation threatens that unle the questions in dispute are immediately debated in Parliament and settled to the satisfaction of the staff, a general strike will be declared on all the Italian railroads on the eye of the great international expositions in Rome and Turin.

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SURPRISE THAT NORWEGIAN PLAY PASSED THE CENSOR.

Miss Lillah McCarthy in the Role of Anne -Three Playlets Given by the Stage

Society-Condensed Opera Given in a Music Hall by Mr. Beecham. London, Feb. 1.-London's "intellectuals" have had rather morbid theatrical faces for two days. On Sunday and Monday the Stage Society treated its patrons to three depressing plays, and on Monday

Miss Lillah McCarthy produced at the

The Stage Society, according to the custom followed since its membership there. Their term, in case their appli- outgrew one performance, repeated the Sunday night plays on Monday after-The first piece was a playlet by noon. Ashley Dukes. It was called "Pride of

Vigna will conduct and the soprano rôles has kept his letters and intends to sue ter, a very pre-Raphaelitish young person with highly advanced views, who papers to read the most extravagant points out the utter unworthiness of the accounts of what happens in the operatic young man and brings the girl to a reali-

In comes the brother, prepared to plead good-by. Whereupon the young man turns to his sister and asks her how she the consequences of his folly. him one look of concentrated scorn and sweeps haughtily out of the room, her high art blue clinging djibibah trailing behind effectively.

The second piece was one of those

dramatic half hours which justify the existence of the Stage Society. It is called "The Little Stone House," and is by George Calderon, a young playwright of whom big things are prophesied.

The scene is in a poor lodging house in

a Russian village. The keeper of the house is an old, feeble woman whose spark of vitality has concentrated itself a Russian village. The keeper of the house is an old, feeble woman whose spark of vitality has concentrated itself in one idea, to accumulate enough money to build a tomb, a little stone house, to the memory of her son, who was murdered twenty years before the play opens. To this end she has worked and starved herself almost to death. Now her aim is accomplished. Frough and starved herself almost to death.

Now her aim is accomplished. Enough
money has been gathered to begin work
on the little stone house.

Suddenly from out of the night there

comes to the lodging house a comes to the lodging house a degraded creature demanding money and food from the old woman and her lodgers. It is her son. He was not the murdered, but the murderer, and he changed names with his victim to spare his mother's feelings. He has escaped from Siberia and come back to his home for shelter. The old woman refuses to believe tha The old woman refuses to believe the

evidence of her eyes and ears. He is not her son. He cannot have a penny of the money she has saved to consecrate the memory of her dear Sacha. At last in distraction she rushes out for the patrol Siegfried Wagner has announced the early production of his eighth opega.
"The Black Swan Kingdom."

and gives up the murderer to them. Then as they take him away she falls fainting beneath the portrait of her son. She has betrayed a fellow creature to

preserve her son's memory. She has really betrayed her own flesh and blood

Armin Friedman and Alfred Polgar. As the name indicates, the piece shows the last hours of Talma and is a representa-tion of the histrionic temperament, with with the Conservatory of Naples.

The San Carlo was opened this season with "Die Walkure" in Italian. Herela Darclee has been singing at the Teatro Pergola in Florence, but resigned on account of the inefficiency of the orchestra account of the inefficiency of the orchestra.

her theatre morals once more?"

A minister has saved a witch from burning and marries her young daughter Anne. For years he has carried a guilty conscience, for to denv a witch burning on earth condemns her to everlasting torment hereafter, he believes. His son by a former wife returns from his five years study for the priesthood abroad and sees for the first time his stepmother. Their eyes meet in a long look of mutual her theatre morals once more? Their eyes meet in a long look of mutual

attraction.

The old minister in his distraction confesses his sin to wife and son, for that day he has officiated at the burning of a witch he could not save, a partner in witcheraft of Anne's mother. Anne in witchcraft of Anne's mother. Anne receives his story in silence, but when he leaves her she sits musing. Can she have inherited witchcraft from her mother? She tries her skill. She wishes that her husband's son shall come to her there in the dark, lonely kitchen, and behold the door opens and Martin, the son, enters and succumbs to the witchcraft of woman's passion.

Then Anne wishes her elderly husband dead, and at last brings death upon him by

Then Anne wishes her elderly husband dead, and at last brings death upon him by telling him of her relations with his son. In the church over the coffin of his father Martin tries to protect her by declaring that his father's death was due to an accident, but his grandmother denounces Anne as a witch who by her magic has killed the father and seduced the son. The elders of the church make Anne place her hand on her dead husband's face and swear she is innocent of his death. She tries to do so, but her mind gives way, and giggling and babbling she confesses and avows herself a witch as the curtain There are incidents in the piece in-

describably painful, as for instance, a fisticuff fight between two priests the worse for wine, who hurl threats and blas-phemies at each other, yet the censor passed over all this and licensed the per-Miss McCarthy's performance of the

part of Anne was a revelation. She was all repose in the first act, a slip of a girl with burning eves, all passion and fire in the second and third acts and a horrible

with burning eves, all passion and me in the second and third acts and a horrible spectacle of mental collapse in the lastact. No one who has seen her playing the society parts for which she is usually cast would have believed her capable of acting as she did in the difficult role of Anne. Miss Marie Bremer is giving two oneras at the Savov, "Wedding Bells" and "La Pompadour," by a Hungarian composer. Emmanuel Moár, whose work certainly has not stirred London. "Taunhauser" in condensed form, sung by members of the Beecham Opera Company, the orchestra led by Mr. Beecham, is sandwiched between a breakdown dancer and a comedienne at the Palladium Music itali. If people won't come to opera then opera

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The opportunities of the Institute are intended only for students of natural ability with an earnest purpose to do serious work, and no others will be accepted. end is not in sight. Sir Herbert is ra-diant and says he will devote the whole of the coming season to Shakespeare.